

KING ARTHUR
AN OPERA
COMPOSED BY
HENRY PURCELL.

M. H.

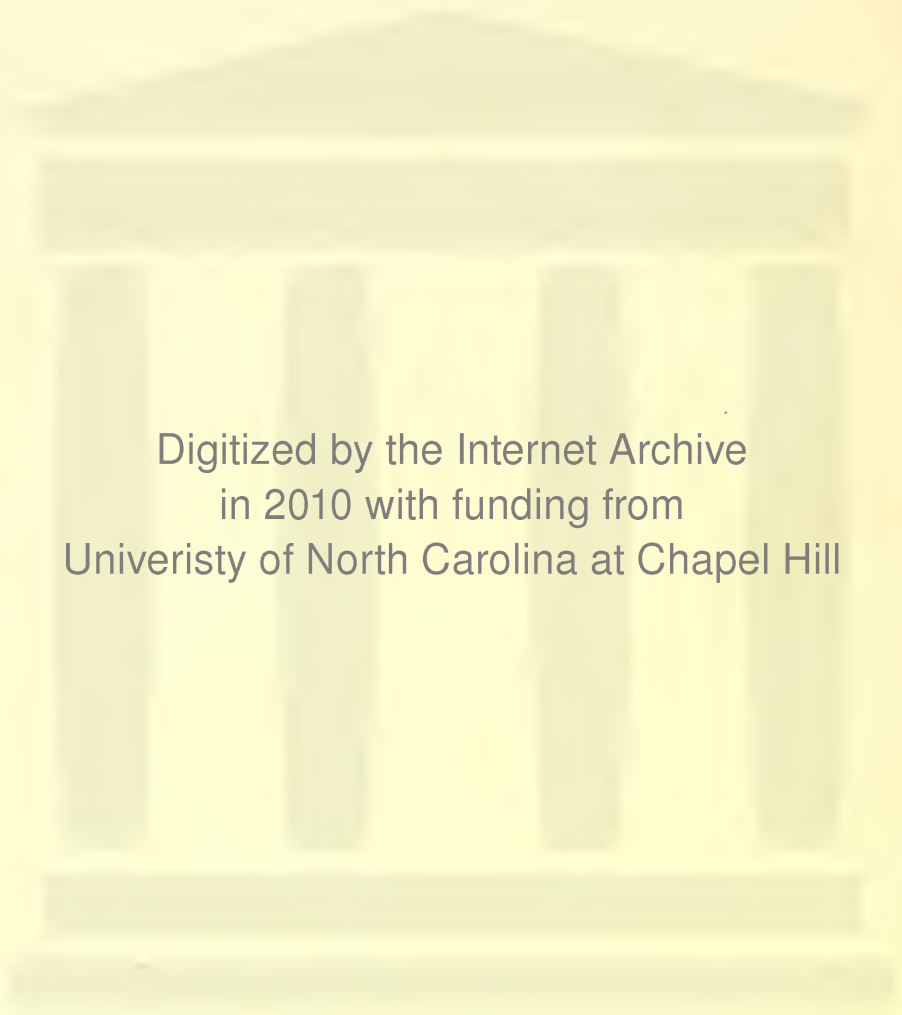
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PIANO FORTE PART

TO

King Arthur,

AN OPERA ;

COMPOSED BY

HENRY PURCELL.

Compressed from the Score,

BY

G. ALEX. MACFARREN.

Dryden's Opera of
King Arthur

THE MUSIC COMPOSED BY

Henry Purcell,

With a Piano Forte Accompaniment

Compressed from the Score

By

G. ALEX. MACFARREN,

Professor of Harmony

at the Royal Academy of Music.

LONDON, Printed & Sold by CHAPPELL,

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King Arthur,
An Opera,
Composed by
Henry Purcell.

OVERTURE.

M. LESTOSO.

ALLEGRO.

This page contains seven systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in common time (C). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. There are also dynamic markings like *mf* and *f*. The piece concludes with a double bar line and repeat signs at the bottom right.

MAESTOSO.

FIRST ACT.

FIRST SAXON PRIEST.

Wo-den, first to thee a milk-white Steed, in Battle won, We have sacri-fic'd:

CHORUS.

Tenor. SECOND SAXON PRIEST.

Let our next oblation

be to Thor, thy thun... dring Son, of such an o-ther:

CHORUS.

FIRST SAXON PRIEST.

A third (of Friesland breed was he) to Woden's Wife, and Thor's

Mother; And now, now, now we have, we have a...ton'd all three.

CHORUS.

Alto. THIRD SAXON PRIEST.

RECIT.
Tenor. SECOND SAXON PRIEST. To Woden thanks we render, to
The white Horse neigh'd a...loud, a...loud: To Woden thanks we

Woden thanks we render, to Woden we have vow'd, to Woden, to
 render, to Woden thanks we render, to Woden we have vow'd, to

Woden we have vow'd, Thanks, thanks, thanks, to Woden thanks we
 Woden we have vow'd, to Woden thanks we render, Thanks,

render, to Woden our De...fender, thanks, thanks, thanks,
 thanks to Woden our De...fender, to Woden thank we ren...der, to

thanks to Woden thanks we render, Thanks thanks, thanks to
 Woden thanks we render, to Woden thanks we render, Thanks to

Woden our Defender, thanks, thanks to Woden our de-fender, to Woden thanks we
Woden our Defender, thanks, to Woden our de-fender, to Woden thanks we

The first system consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Woden our Defender, thanks, thanks to Woden our de-fender, to Woden thanks we" and "Woden our Defender, thanks, to Woden our de-fender, to Woden thanks we". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

render.
render. CHORUS.

The second system continues the vocal and piano parts. The vocal staves have the word "render." followed by a rest. The piano accompaniment includes a section marked "CHORUS." with a more complex rhythmic texture.

The third system is primarily piano accompaniment, featuring a dense texture of chords and moving lines in both hands.

The fourth system continues the piano accompaniment. A section is marked "Sym:" (Symphony), indicating a change in the texture or dynamics.

The fifth system concludes the piano accompaniment with a final cadence and a double bar line.

TREBLE SOLO.

The lot is cast, and Tan fan pleas'd; Of mortal cares ye shall, ye shall ... be

ead's; Of mortal cares ye shall be eas'd.

CHORUS.

Brave

souls to be renown'd in sto-ry

Sym:

CHORUS.

Brave souls

Ho-nor prizing

Death de-spising Fame ac-quiring by ex-pi-ring

Die and reap the fruit of glo-ry.

ALLEGRO.

Alto.

THIRD SAXON PRIEST.

I call, I call, I call you all to Woden's Hall, Your

temples round with Levy bound in Goblets crown'd.

And plenteous,plenteous Bowls, and plenteous,plenteous Bowls of burnish'd Gold,

Where ye shall laugh and dance and quaff, Where ye shall laugh and dance and quaff the

juice that makes the Britons bold the juice that makes the Britons

bold Where ye shall laugh and dance, Where ye shall

laugh and dance and quaff the juice that makes the juice that makes the Britons

bold, the juice that makes, the juice that makes the Britons bold.

CHORUS.

To Woden's Hall, all, all to Woden's Hall, all, all, all, all to

Wodens Hall, all, all where in plenteous plenteous bowls of burnish'd gold We shall

laugh

BATTLE BEHIND THE SCENES.

SOLO AND CHORUS.

First system of piano introduction. Treble and bass clefs. Time signature 3/4. Dynamics: *f* (forte) and *p* (piano).

Second system of piano introduction. Treble and bass clefs. Dynamics: *f* and *p*.

Third system of piano introduction. Treble and bass clefs. Dynamics: *f*.

TENOR.

First system of the tenor vocal line and piano accompaniment. Tenor clef. Dynamics: *p* and *pp*.

"Come if you dare," our Trumpets sound, "Come if you dare," the Foes re- bound, "We

Second system of the tenor vocal line and piano accompaniment. Dynamics: *p*.

come, we come, we come, we come," says the double, double, double beat of the thundering Drum;

CHORUS.

f "Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, *f* We
f "Come if you dare," our Trumpets sound, "Come if you dare," the Foes re-bound, *f* We

says the
 come, we come, we come, we come," says the double, double, double beat of the thund'ring Drum!
 come, we come, we come, we come," says the double, double, double beat of the thund'ring Drum!

SOLO.

Now they charge on a main, now they rally a gain, The Gods from above the mad labour be-

hold, And pi-ty Man-kind that will perish for Gold, And pi-ty Man-kind that will perish for Gold.

CHORUS.

Now they charge on a main now they rally a gain, The Gods from above the mad la bourbe.

Now they charge on a main now they rally a gain, The Gods from above the mad la bourbe.

f

hold, And pi ty Man kind that will perish for Gold, And pity Man kind that will perish for Gold.

hold, And pi ty Man kind that will perish for Gold, And pity Man kind that will perish for Gold.

The faint ing Sax ons quit their ground, Their Trumpets lan guish in the

p *pp*

sound, They fly, they fly, they fly, they fly, "Vic to ria Vic to ria" the bold Bri tons

The fainting Saxons quit their ground, Their Trumpets languish in the
cry. The fainting Saxons quit their ground, Their Trumpets languish in the

f *p*

sound, They fly, they fly, they fly, they fly, "Vic_toria Vic_to_ria" the bold Bri_tons cry.
sound, They fly, they fly, they fly, they fly, "Vic_toria Vic_to_ria" the bold Bri_tons cry.

f *f*

Now the Vic_to_ry's won to the Plun_der we run, Then re_turn to the

p *p*

Las_ses like for_tunate Traders, Tri_um_phant with Spoils of the

vanquish'd In_vaders, Tri_ump_hant with Spoils of the vanquish'd in_vaders.

CHORUS.

Now the Vic_to_ry's won to the Plunder we run, Then re_turn to our
Now the Vic_to_ry's won to the Plunder we run, Then re_turn to our

Las_ses like for_tu_nate Tra_ders, Tri_ump_hant with Spoils of the
Las_ses like for_tu_nate Tra_ders, Tri_ump_hant with Spoils of the

van quish'd In_vaders, Tri_ump_hant with Spoils of the vanquish'd In_vaders.
van quish'd In_vaders, Tri_ump_hant with Spoils of the vanquish'd In_vaders.

SECOND ACT.

INTRODUCTION:

The Introduction section consists of three systems of piano accompaniment. Each system features a grand staff with a treble clef and a bass clef. The music is in 3/4 time and begins with a key signature of one flat (B-flat). The first system shows a complex texture with many chords and moving lines in both hands. The second system continues this texture, with some changes in the bass line. The third system concludes the introduction with a final chord and a double bar line.

AIR.

The Air section consists of four systems of piano accompaniment. Each system features a grand staff with a treble clef and a bass clef. The music is in common time (C) and begins with a key signature of one flat (B-flat). The first system shows a complex texture with many chords and moving lines in both hands. The second system continues this texture, with some changes in the bass line. The third system concludes the air with a final chord and a double bar line. The fourth system shows a continuation of the texture, with some changes in the bass line.

SOLO AND CHORUS.

ANDANTE.

PHILIDEL.

PIANO

FORTE.

Hither, this way,

Hither, this way, this way bend, trust not, trust not, trust not that ma li cious

Fiend, trust not that ma li cious Fiend, Hither, this way hither, this way, this way

bend, this way, hi_ther, this way, this way bend.

Those are false, de lu ding

lights, Wafted far and near by Sprites; Trust them not, for they'll de...

ceive ye, trust them not, for they'll de...ceive ye, and in bogs and marshes

leave ye, and in bogs and marshes leave ye.

f CHORUS.

If you step, no longer thinking, Down..... you...

fp

fall, a fur long sinking.

cres: f

'Tis a Fiend that has annoy'd ye, Name but heav'n, name but

p

heav'n and hell avoid ye.

f CHORUS.

p *f*

GRIMBALD.

Let not a moon-born Elf mis-lead ye From your prey and
See the foot-steps plain ap-pearing, That way Os-wald

p

from your glo-ry; Too far, a-las! he has be-tray'd ye, Fol-low the
chase for fly-ing, Firm is the turf, and fit for bearing, Where yonder

flames that wave be-fore ye Sometimes sev'n and sometimes one—
pear-ly dews are ly-ing, Far he can not hence be gone.

f

Hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry, hurry on!

fp *f* *fp* *f*

HORUS.

f

p *f*

Come follow me and me

SOLI.
And Greensward all your

HORUS.
way shall be. Come follow me.

SOLO.
No Goblin or Elf shall dare shall dare to of fend ye;
p no, no, no, no,

SOLO AND CHORUS.

CHEERFULLY.

p

Tenor.

How blest are
Bright Nymphs of

Shepherds, how happy their Lass-es, While Drums and Trumpets are sounding A--
Britain with Graces at--ten--ded, Let not your days without plea--sure ex--

larms.
-pire.

CHORUS.

f

O...ver our low...ly sheds all the storm pass...es, And when we
Ho...nour's but emp...ty, and, when youth is end...ed, All men will

die 'tis in each o...ther's arms; All the day on our herds
praise you, but none will de...sire, Let not youth fly a...way

and flocks em...ploy...ing, All the night on our Flutes and in en...
with...out con...sent...ing, Age will come time e...nough for your re--

-joy...ing.
-pent...ing. *CHORUS.*

8^{va}

DUET.

LIVELY.

Soprano 1^{mo}

Soprano 2^{do}

Shepherds, Shepherds, leave de - coy - ing,

Shepherds, Shepherds, leave de - coy - ing,

Pipes are sweet on sum - mers' day, But, a lit - tle af - ter toy - ing,

Pipes are sweet on sum - mers' day, But, a lit - tle af - ter toy - ing,

1st time. 2nd time.

Women have the shot to pay. shot to pay. Here are marriage

Women have the shot to pay. shot to pay. Here are marriage

vows for signing, Set your Marks, that can not write, Af.ter that, with--

vows for signing, Set your Marks, that can not write, Af.ter that, with--

-out re...pi-ning, Play, and wel-come Day and Night, Play, and wel-come

-out re...pi-ning, Play, and wel-come Day and Night, . . . and night,

Play, and wel-come Play, and wel-come, Play, and wel-come day and night.

Play, and wel-come Play, and wel-come, Play, and wel-come day and night.

CHORUS.

p

Come Shep_herds, lead up a live_ly' measure,

f *gva*

The cares of wedlock are cares of plea_sure.

gva

But, whether mar_riage bring joy or sor_row, Make sure of this day, and hang to

gva

mor_row.

HORNPIPE.

MAESTOSO.

RECIT.

CUPID.

What ho! what ho! thou Genius of the clime, What ho! what ho!

PIANO

FORTE.

furry mantle shake, Awake, a-wake! and Winter from thy furry mantle shake.

SLOW.

COLD GENIUS. What Power art thou, who, from be...

...low, Hast made me rise, unwillingly and slow, From Beds of e...ver

...la...sting Snow? See'st thou

not how stiff, how stiff and wond'rous old, Far, far un---fit to bear the

bit...ter cold. I can scarce...ly move or draw my

breath, can scarcely move or draw my breath: Let me, let me, let me freeze a---

---gain, let me, let me freeze again to death, let me, let me freeze a gain to

death. **CUPID.** Thou doating Fool, for bear, for.. bear!

What dost thou mean by freezing here? At Love's ap. pearing, All the Sky clearing,

The stormy winds their fu_ry spare: Thou doating Fool, for_bear, for_

__bear! What dost thou mean by freezing here? Winter sub_du_ing,

And Spring re__new_ing, My reams cre__ate a more glorious year: Thou doating

Fool, for_bear, for__ bear! What dost thou mean by freezing here?

COLD GENIUS.

Great Love! I know thee now, Eldest of the Gods art thou;

MAESTOSO.

Heav'n and earth by thee were made, Heav'n and earth by thee were made; Human

p

Nature Is thy creature, Human Nature Is thy creature, Ev'ry where, ev'ry

where, ev'ry where thou art, thou art o_bey'd, Ev'ry where, ev'ry where,

ev'ry where thou art, thou art o_bey'd. Ev'ry where thou art o_bey'd.

CUPID.

No part of my Dominion shall be waste. To spread

The first system of the musical score for 'CUPID.' consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a common time signature. The lyrics 'No part of my Dominion shall be waste. To spread' are written below the notes. The piano accompaniment features a right hand with chords and a left hand with a steady bass line.

sway and sing my praise, E'en here, e'en here I will a People raise, Of

The second system continues the vocal line and piano accompaniment. The lyrics 'sway and sing my praise, E'en here, e'en here I will a People raise, Of' are written below the notes. The piano accompaniment continues with similar harmonic support.

kind em-bracing Lovers and em brac'd, E'en here, e'en here I

The third system continues the vocal line and piano accompaniment. The lyrics 'kind em-bracing Lovers and em brac'd, E'en here, e'en here I' are written below the notes. The piano accompaniment continues with similar harmonic support.

will a People raise, Of kind em-bracing Lovers and em-brac'd

The fourth system concludes the vocal line and piano accompaniment for 'CUPID.'. The lyrics 'will a People raise, Of kind em-bracing Lovers and em-brac'd' are written below the notes. The piano accompaniment concludes with a final chord.

PRELUDE.

The 'PRELUDE' section is a short instrumental piece for piano. It is written for two staves (treble and bass clef) and is in 3/4 time. The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and trills.

The first system consists of two grand staves. The upper staff is in treble clef with a key signature of one flat (B-flat major/D minor) and a 3/4 time signature. It features a complex, rhythmic accompaniment with many beamed sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a steady bass line with some rhythmic variation. A dynamic marking of *p* (piano) is present in the lower staff.

CHORUS.

The chorus begins with two vocal staves in treble clef, followed by a grand staff. The vocal staves are in a key signature of one flat and 3/4 time. The lyrics are: "See, see, see, see, see we as-semble thy Revels to hold, See,". The piano accompaniment consists of two grand staves with a complex, rhythmic accompaniment similar to the introduction.

The second system of the chorus continues with two vocal staves and a grand staff. The lyrics are: "see, see, see we as-semble thy Revels to hold, Tho' quivring with Cold, tho'". The piano accompaniment continues with the same complex, rhythmic accompaniment.

quivering with cold. We chatter, chatter, chatter, we chatter, chatter, chatter, we

quivering with cold. We chatter, chatter, chatter, we chatter, chatter, chatter, we

chatter, chatter, chatter and tremble, See, see we as-semble thy Revels to

chatter, chatter, chatter and tremble, See, see we as-semble thy Revels to

hold, tho' quivering with cold, tho' quivering with cold, We chatter, chatter,

hold, tho' quivering with cold, tho' quivering with cold, We chatter, chatter,

chatter, we chatter, chatter, chatter and tremble, See, see, see, see we as-

chatter, we chatter, chatter, chatter and tremble, See, see, see, see we as-

-semble, see, see we as-semble thy Revels to hold.

-semble, see, see we as-semble thy Revels to hold.

Sym:

CUPID.

'Tis I, 'tis I, 'tis I that have warm'd ye; 'Tis I, 'tis

VIVACE.

f

I, 'tis I that have warm'd ye; In spite of cold weather, I've

f

brought ye to... gether, 'Tis I, 'tis I, 'tis I that have warm'd ye; 'Tis

I 'tis I 'tis I that have warm'd ye.

CHORUS.

'Tis Love, 'tis Love, 'tis Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has
'Tis Love, 'tis Love, 'tis Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has

warm'd us.

loco warm'd us.

'Tis Love, 'tis Love, 'tis Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has

'Tis Love, 'tis Love, 'tis Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has

gru

warm'd us; In spite of cold weather He brought us to-gether, 'Tis Love, 'tis

warm'd us; In spite of cold weather He brought us to-gether, 'Tis Love, 'tis

gru

Love, 'tis Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has

Love, 'tis Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has

gru

warm'd us.

warm'd us.

This system contains the first two systems of the musical score. The top two staves are vocal lines, both with the lyrics "warm'd us." The bottom two staves are piano accompaniment, featuring a complex, rhythmic texture with many sixteenth and thirty-second notes.

In spite of cold weather He brought us to... gether, 'Tis Love, 'tis Love, 'tis

In spite of cold weather He brought us to... gether, 'Tis Love, 'tis Love, 'tis

grva

This system contains the third and fourth systems of the musical score. The vocal lines continue with the lyrics "In spite of cold weather He brought us to... gether, 'Tis Love, 'tis Love, 'tis". The piano accompaniment continues with a similar complex texture. A dynamic marking of *grva* is present above the piano part.

Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has warm'd us.

Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has warm'd us.

grva

This system contains the fifth and sixth systems of the musical score. The vocal lines conclude with the lyrics "Love that has warm'd us; 'Tis Love, 'tis Love, 'tis Love that has warm'd us.". The piano accompaniment concludes with a similar complex texture. A dynamic marking of *grva* is present above the piano part.

Piano introduction for the first system, featuring a treble and bass clef with a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, creating a rhythmic accompaniment.

Sound a par_ley ye Fair, and sur_ren...der! Sound, sound, sound, sound a
 Sound a par_ley, a par_ley, ye Fair, and sur_ren...der!

The first system of lyrics is set to a melody of quarter and eighth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and moving lines.

par_ley, ye Fair, Sound..... a par_ley, ye
 Sound a par_ley, ye Fair, Sound a par_ley, ye

The second system of lyrics continues the melody. The piano accompaniment features a prominent bass line with some chromatic movement and a treble line with chords.

Fair, and sur_render! Set your_selves and your Lo_vers at ease,
 Fair, and sur_render! Set your_selves and your Lo_vers at ease,

The final system of lyrics concludes the piece. The piano accompaniment includes a bass line with a fermata over the final notes and a treble line with chords.

Sound a par-ley, ye Fair, and sur-render, Sound, sound,
 Sound, sound, sound, sound a par-ley, ye Fair, and sur-

sound, sound a par-ley, ye Fair, Sound..... a par-ley, ye
 -ren-der, Sound a par-ley, ye Fair, Sound a par-ley, ye

Fair, and sur-render! Set your selves and your Lo-vers at ease;
 Fair, and sur-render! Set your selves and your Lo-vers at ease;

He's a grateful, a grateful of fen-der, who
 He's a grateful, a grateful of fen-der, who pleasure, who

plea... sure dare seize.

plea... sure dare seize.

But the whining Pre_ten_der, the whining Pre_ten_der is sure to dis_

But the whining, the whining Pre_ten_der is sure to dis_

-please, Sound a par_ley ye Fair and sur_ren_nder! Sound,sound,

-please, Sound,sound,sound,sound a par_ley ye Fair and sur_

sound,sound a par_ley ye Fair, Sound..... a par_ley, ye

_ren_nder! Sound a par_ley ye Fair, Sound a par_ley, ye

Fair and sur-render! Since the fruit of de-

-sire is pos ses sing 'Tis un man ly to sigh, 'tis un man ly to

sigh and com plain. When we kneel for re-

-dressing, when we kneel for re.....dressing We move.....

.... their dis_dain. Love was made, Love was made for a

.... their dis_dain. Love was made, Love was

bles.....sing, Love was made, Love was made for a bles.....

made, Love was made for a bles.....sing, Love was made, Love was

.....sing and not for a pain, Love was made for a

made for a bles.....sing and not for a pain, Love was

bles.....sing and not for a pain.

made, Love was made for a bles.....sing and not for a pain.

1. CORNPIPE.

FOURTH ACT.

DUET.

1ST SYREN. Two daughters of this

2ND SYREN. Two daughters of this aged Stream are we,

PIANO.
FORTE.

aged Stream are we, Two daughters of this aged Stream...

Two daughters of this aged Stream are we, Two daughters of this

..... are we, And both, our sea-green locks have comb'd, and both, our
aged Stream are we, And both our sea-green locks have comb'd for

sea-green locks have comb'd, have comb'd for ye; Come, come, come, come
ye, and both our sea-green locks have comb'd for ye; Come, come

bathe with us an hour or two, Come, come, come, come na-ked in, for
bathe with us an hour or two, Come, come, come, come na-ked in, for

we are so.- What danger, what danger from a na-ked foe?
we are so.- What danger from... a na-ked foe? Come, come,

Come, come bathe with us, Come, come bathe, and share What plea-... sures

come, come bathe with us, Come, come bathe, and share What plea-... sures

in the floods ap-pear. We'll beat the waters till they bound,

in the floods ap-pear. We'll beat the waters till they bound, we'll

we'll beat the waters till they bound And cir-... cle round.....

beat the waters till they bound And cir-... cle round.....

... and cir-... cle round..... and cir- cle round.

... and cir-... cle round..... and cir- cle round.

PASSAGGLIA.

A musical score for a piece titled "PASSAGGLIA". The score is written for piano and consists of seven systems of two staves each (treble and bass clef). The key signature is one flat (B-flat) and the time signature is 3/4. The first system includes dynamic markings *f* and *p*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final *f* dynamic marking.

SOPRANO.

How happy the Lo-ver, how ea-sy his chain, How happy the Lo-ver, how

ea-sy his chain, How sweet, how sweet to dis-co-ver he sighs not in vain, How

sweet to dis-co-ver he sighs not in vain.

CHORUS.

Sym:

6706.

DUET.

TREBLE.

For love, ev'ry creature is form'd, for
 For love, ev'ry creature is form'd by his nature, For love, ev'ry creature is

love, ev'ry creature, for love, ev'ry creature is form'd by his nature; No joys...
 form'd, for love, ev'ry creature is form'd by his nature, his nature;

..... are a bove The plea sures of love, No
 No joys.. are a bove The plea sures of love, No

joys... are a bove.. The pleasures of love, No joys.....
 joys... are a bove.. The pleasures of love..... No, no, no, no, no,

.... are a - bove, no, no, no, no, no joys are a - bove, no, no, no, no,
no, no joys are a - bove, no, no, no, no, no,
no, no joys are a - bove, The pleasures, the pleasures, the pleasures of love.
no, no joys are a - bove, The pleasures, the pleasures, the pleasures of love.

p *cres:*

f *p*

CHORUS.

ff No - joys are a - bove The pleasures of love. *cres:* *p*

f *p cres:*

f

VERSE OF NYMPHS.

p In vain are our gra-ces, In vain are your eyes, In vain are our gra-ces If

love you dis-pise, When age fur-rows fa-ces 'Tis too late to be wise,

SYLVANS.

Then use the sweet blessing

Whilst

now in pos-sessing; No joys are a-bove The pleasures of lov-

NYMPHS.

No, no,

CHORUS.

p cresc.

ALLEGRO.

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and provides a piano accompaniment with chords and moving lines.

The second system continues the piano accompaniment from the first system, maintaining the same rhythmic and harmonic patterns.

The third system continues the piano accompaniment, showing the progression of the piece.

BASS.— AEOLUS.

Ye blus 'ring Breth... ren of the skies, Whose

The fourth system introduces a vocal line for the Bass part, labeled 'BASS.— AEOLUS.'. The lyrics are 'Ye blus 'ring Breth... ren of the skies, Whose'. The piano accompaniment continues below the vocal line.

breath has ruf... fied all the wa... try plain,

The fifth system continues the vocal line and piano accompaniment. The lyrics are 'breath has ruf... fied all the wa... try plain,'.

Re-tire, re-tire, retire, re-tire, and let Bri-tannia rise..

.... Re-tire, retire, and let Bri-tan-nia rise, In tri-

umph o'er the main. Serene, and calm,.....

ANDANTE.

.... and void of fear, Se-rene and calm.....

.... and void of fear, the Queen of Islands, the Queen of Islands must ap-pear,

Serene, and calm, serene and calm The Queen of

Islands, the Queen of Islands must appear. Serene, and calm

serene, and calm the Queen of Islands, the Queen of Islands must appear.

ANDANTE MAESTOSO. SYMPHONY.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and a melodic line in the treble.

Second system of musical notation, continuing the complex rhythmic and melodic patterns from the first system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, concluding a section with a double bar line.

SYMPHONY.

Fifth system of musical notation, labeled 'SYMPHONY.' and featuring a '1st time.' marking. It includes a piano (p) dynamic marking.

2nd time.

Sixth system of musical notation, labeled '2nd time.' and continuing the symphonic piece.

Seventh system of musical notation, showing intricate rhythmic and melodic details.

Eighth system of musical notation, concluding the piece with a final cadence and double bar line.

NYPH.

PAN.

Round thy coasts, fair nymph, of Britain For thy guard our

Round thy coasts, fair nymph, of Britain For thy guard our

waters flow: Proteus all his herd admitting, On thy greens, to graze, be low.

waters flow: Proteus all his herd admitting, On thy greens, to graze, be low.

Fo-reign lands, thy fish-es tasting, Learn from thee lux--u--rious fasting,

Fo-reign lands, thy fishes tasting, Learn from thee lux--u--rious fasting,

Fo-reign lands, thy fish-es tasting, Learn from thee lux--u--rious fasting.

Fo-reign lands, thy fishes tasting, Learn from thee lux--u--rious fasting.

CHORUS of FISHERMEN.

SONG OF THREE PARTS.

ALTO. *TENOR.* *BASS.* *PIANO FORTE.*

ANDANTE.

For folded flocks or fruit-ful
 For folded flocks or fruitful plains, The

plains, The Shepherd's and the Farmer's gains, The
 Shepherds and the Farmer's gains, The Shepherd's and the Farmer's

Fair Bri-tain all, all, all, all,
 Shepherd's and the Farmer's gains, Fair Bri-tain all, all, all, all,
 gains Farmer's gains, Fair Bri-tain all, all, all,

all, all, all the world out-vies; For folded flocks or fruitful
 all all, all the world out-vies; Fair Britain all, all,
 all, all, all, all . . . the world out-vies; Fair Britain all, all, all,

plains, The Shepherd's and the Farmer's gains, Fair Britain all, all, all, all,
 all, all, all, all, all, all the world out-vies; all, all,
 all, all, all, all, all, all the world out-vies; all, all,

all the world out-vies; And Pan, as in Ar-cadia, reigns, And
 all, all the world out-vies; And Pan, as in Ar-cadia, reigns, And
 all, all the world out-vies; And Pan, as in Ar-cadia, reigns, And

Pan, as in Ar.ca.dia, reigns, Where pleasure mix'd... with profit lies. Tho' Jason's

Pan, as in Ar.ca.dia, reigns, Where pleasure mix'd... with profit lies. Tho' Jason's

Pan, as in Ar.ca.dia, reigns, Where pleasure mix'd... with profit lies. Tho' Jason's

fleece was fam'd,..... was fam'd of old, The British wool, the British

fleece was fam'd,..was fam'd of old, The British wool, the British wool....

fleece was fam'd,..was fam'd of old, The British wool, the British

wool is growing, grow ing gold; No mines can more, no, no, no, no, no, no, no,

... is growing, growing gold; no, no, no, no, no, no, no, no, no,

wool is growing, grow ing gold; no, no, no, no, no, no, no, no, no,

no, no, no, no, no mines can more of wealth des-play, It keeps it

no, no, no, no, no mines can more of wealth des-play, It keeps it

no, no, no, no mines can more of wealth des-play, It keeps it

keeps the peasants from the cold. And takes, and takes for Kings the Ty-rian Dye.

keeps the peasants from the cold. And takes, and takes for Kings the Ty-rian Dye.

keeps the peasants from the cold. And takes, and takes for Kings the Ty-rian Dye.

SONG.

Fairest Isle, all isles ex-cel-ling, Seat of plea-sures and of loves,

Ve-nus, here, will choose her dwell-ing, And for-sake her Cy-prian groves;

Cu-pid, from his fav'rite na-tion, Care and en-vy will re-move,

Jea-lou-sy, that poi-sons pas-sion, And des-pair, that dies for love.

2nd VERSE.
Gentle murmurs, sweet com-plain-ing, Sighs that blow the fire of love,

Soft re... pul... ses, kind dis... dain... ing, Shall be all the pains you prove;

Ev' ry swain shall pay his du... ty, Grate... ful ev' ry nymph shall prove;

cresc. *f* *pp*

And, as these ex... cel... in beau... ty, Those shall be.. re.. nound in love.

f *cresc*

DIALOGUE.

NYPH.

You say, 'tis Love creates the pain Of which so sad.....ly you complain,

p

And yet, would fain engage my heart, In that un... ea... sy, cru... el, cru... el part;

But how, a-las! how, alas. think you that I Can bear the wound . . . of which you

die. How, a-las! how, a-las! think you that I Can bear the wound of which you die.

SHEPHERD.

'Tis not my pas-sion makes my care, But your in-dif-f'rence gives me des-

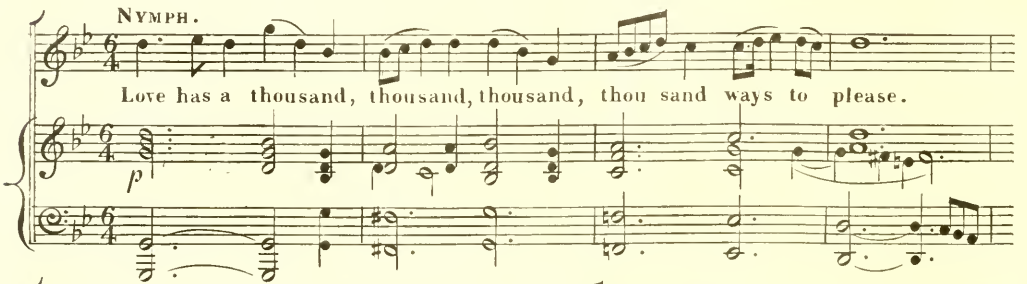
-pair; The lus-ty sun, the lus-ty sun be-gets no spring Till

gen-tle show'rs, till gen-tle show'rs as-sis-tance bring; So love, that searches

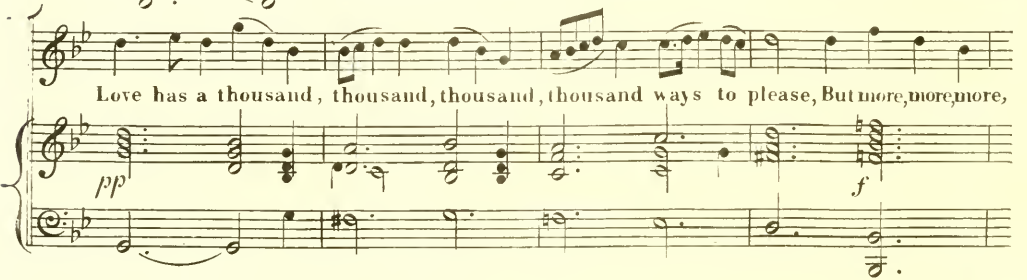


and de...troys, Till kind...ness aid, till kind...ness aid, can cause no joys.

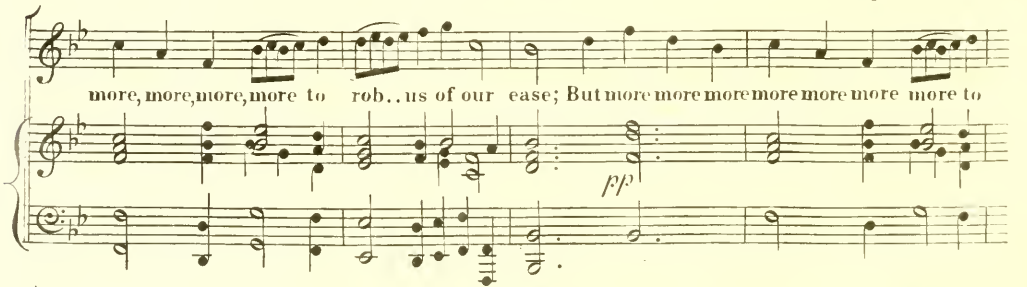
NYPH.



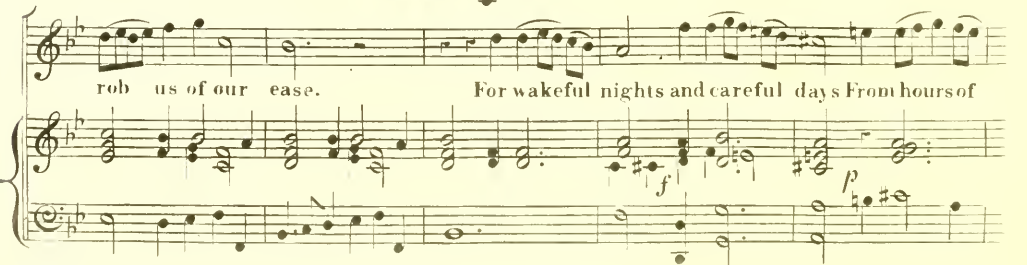
Love has a thousand, thousand, thousand, thou sand ways to please.



Love has a thousand, thousand, thousand, thousand ways to please, But more, more, more,



more, more, more, more to rob... us of our ease; But more more more more more more more to



rob us of our ease. For wakeful nights and careful days From hours of

plea..... sure he re-pays; But ab... sence soon, or jea- lous

fears O'er flow.. the joys, o'er-flow.. the joys.. with floods of tears; But ab... sence

soon, or jea... lous fears o'erflow the joys o'erflow.. the joys with floods of tears.

But one soft moment makes amends For all the tor..... ment that attends,

one soft moment makes a mends For all the tor..... ments that at..tends.

NYMPH.

Let us love.. let us love, and to happiness haste, haste, haste, haste,

SHEPHERD.

Let us love.. let us love, and to happiness haste, haste, haste, haste,

haste; Let us love, let us love, and to happiness haste, haste, haste, haste,

haste; Let us love, let us love, and to happiness haste, haste, haste, haste,

haste, Age and wis.dom come too fast; Youth for lo...ving was de...sign'd, Youth for

haste, Age and wis.dom come too fast; Youth for lo...ving was de...sign'd,

lo...ving youth for lo...ving was de...sign'd. You be constant,

youth for lo...ving was..... de...sign'd, I'll be constant, you'll be kind,

I'll be kind, I'll be kind, I'll be kind, kind, I'll, I'll be kind

I'll be constant, I'll be constant, I'll be constant, I'll be kind. Heav'n can

Heav'n can give no greater blessing Than faithful love and

give no greater blessing, no greater blessing Than

kind and kind possessions sing than faithful love, than faithful love, and kind, and kind pos...

faithful love, and kind, and kind possessions sing, than faithful love, and kind, and kind pos...

ses sing, and kind... and kind, and kind pos-essing.

ses sing, and kind... and kind, and kind pos-essing.

TRUMPET TUNE.

The first system of the Trumpet Tune is written for a grand staff. The treble clef part contains a complex melodic line with many beamed eighth and sixteenth notes, characteristic of a trumpet part. The bass clef part provides a harmonic accompaniment with chords and moving lines.

The second system includes a first ending bracket labeled "1st time." and a second ending bracket labeled "2nd time." The notation continues with intricate melodic and harmonic patterns.

The third system continues the musical piece with further development of the melodic and harmonic themes.

HONOUR.

Saint George,..... Saint George,Saint

PIANO FORTE.

The vocal part begins with the word "HONOUR." and is followed by the lyrics "Saint George,..... Saint George,Saint". The piano accompaniment is marked "PIANO FORTE" and provides a rhythmic and harmonic support for the voice.

George..... the pa...triot of.... our Isle!

The vocal part continues with the lyrics "George..... the pa...triot of.... our Isle!". The piano accompaniment continues with a steady rhythm and harmonic accompaniment.

Saint George,..... Saint George,Saint George...

The vocal part concludes with the lyrics "Saint George,..... Saint George,Saint George...". The piano accompaniment provides a final harmonic resolution.

the pa...triot of.... this Isle! Saint George, a sol...dier

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted line followed by the lyrics 'the pa...triot of.... this Isle! Saint George, a sol...dier'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

and..... a Saint! On this, this au...spicious or...der,

ff *p*

The second system continues the vocal line with 'and..... a Saint! On this, this au...spicious or...der,'. The piano accompaniment includes dynamic markings of *ff* (fortissimo) and *p* (piano). The bass line remains consistent, while the treble line has some chordal textures.

smile! On this, this au...spicious or...der,

f *p*

The third system features the vocal line starting with 'smile! On this, this au...spicious or...der,'. The piano accompaniment has dynamic markings of *f* (forte) and *p* (piano). The treble line shows a more active melodic line in the first half.

smile! Which love..... and arms will plant.

f

The fourth system has the vocal line 'smile! Which love..... and arms will plant.' The piano accompaniment features a dynamic marking of *f* (forte). The bass line continues with eighth notes, and the treble line has a more complex chordal structure.

Saint George, Saint George! Saint

p *f* *p*

The fifth system concludes with the vocal line 'Saint George, Saint George! Saint'. The piano accompaniment includes dynamic markings of *p* (piano), *f* (forte), and *p* (piano). The treble line has some melodic movement in the latter half.

George, Saint George the pa.....tron of our Isle, On this, this au

spicious or.....der, smile Which love and arms will plant; On

this, this au.spicious or der, smile Which love and arms

..... will plant; On this, this au spicious or der, smile

.... Which love and arms will plant.

CHORUS.

Our na--tives not a--lone ap--pear To court the mar--tial prize; But

fo--rein Kings, a--dop--ted here, Their crowns at home de--spise. Our Sov'reign nigh,

in aw--ful state, His ho--nours shall be--stow; And see his sceptred subjects wait

THE GRAND DANCE.

(Grand Bass.)

The musical score consists of seven systems, each with a grand staff. The upper staff of each system is in treble clef, and the lower staff is in bass clef. The music is written in a 3/4 time signature and a key signature of one flat (B-flat). The first system includes the label '(Grand Bass.)' in the lower staff. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and dynamic markings like 'ff' (fortissimo) and 'f' (forte). The piece concludes with a double bar line and repeat dots.

This page of musical notation is for a piano piece, likely in a minor key. It consists of seven systems, each with a treble and bass staff. The music is characterized by a dense texture of chords and arpeggios, often with a melodic line in the upper register. The notation includes various ornaments and dynamic markings, such as *mf* and *ff*. The piece concludes with a double bar line and a final chord.

6706.

OVERTURE.

MAESTOSO.

p sempre cres:

ff

ALLEGRO.

